

NEO-LATIN NEWS

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◆ *Latin Translation in the Renaissance. The Theory and Practice of Leonardo Bruni, Giannozzo Manetti, Erasmus.* By Paul Botley. Cambridge Classical Studies. Cambridge: Cambridge University Press, 2004. x + 207 pp. \$70. In this erudite and absorbing book, Paul Botley provides a context for some of the seminal translations from Greek into Latin which were made in the fifteenth and sixteenth centuries. As his title indicates, the three humanists on whose work he focuses are Leonardo Bruni (ca. 1370-1444), Giannozzo Manetti (1396-1459), and Desiderius Erasmus (1466/9-1536). In examining their output, Botley is specifically concerned to document what they thought about the translations made by their predecessors and how their views in this regard influenced the versions which they produced themselves. The general aim of Botley's study is thus to shed light on the compelling question of "the ways Renaissance scholars thought about the transmission of the ancient works" (1).

Leonardo Bruni, Chancellor of Florence (1410/11, 1427-44), was one of the first humanists in the West to achieve fluency in Greek. Born in Arezzo, where he learned Latin, he had gone to the University of Florence in the early 1390's with the intention of studying law. (For some details on Bruni not

mentioned by Botley, I have relied on James Hankins's article in *Encyclopedia of the Renaissance*, ed. Paul F. Grendler, 6 vols. (New York, 1999), 1:301-6.) But he became acquainted with Coluccio Salutati, who suggested that he study Greek with Manuel Chrysoloras, the learned Byzantine diplomat whom Coluccio brought to Florence in 1397. So began Bruni's productive and, at times, controversial career as a Latin translator of Greek classics. One of the first texts he translated was St. Basil's *De studiis secularibus* (1403), which he dedicated to Coluccio, who cited it as persuasive evidence that pagan authors should be studied. Plutarch's *Parallel Lives* also attracted Bruni's attention early; between 1405 and 1412, he translated eight biographies from Plutarch, including the *Life* of Demosthenes, whose *Philippus* (1405-12), *Pro Diopitthe* (1406), and *De corona* (1407) he also put into Latin. Bruni was interested in Demosthenes not just as an orator but also as a statesman who saw the threat which Philip of Macedon posed to Athens's independence, for in the opposition of Philip and Athens, Bruni observed a disturbing likeness to the enmity between Giangaleazzo Visconti (of Milan) and Florence. Plutarch had paired his *Life* of Demosthenes with the biography of Cicero, a text translated into Latin in 1401 by Jacopo Angeli. Bruni, unhappy with Angeli's version, began a translation of his own but, in the course of things, became dissatisfied with Plutarch himself, who, he felt, showed preference to Demosthenes, partly because the literary format of the *Lives* forced him to omit details which favored Cicero. Bruni's critical awareness of Plutarch's limitations led him to produce his own biography, *Cicero novus* (1412-13), which he encouraged readers to compare with Plutarch's *Life* and with the biographies of future writers whose efforts, he hoped, would surpass his own; for Bruni, a new version did not so much supplant a previous source as compete with and enhance it. The critical perspective which Bruni brought to his assessment of Plutarch is also evident in the view he takes of his historical and philosophical sources. Bruni was a distinguished historian in his own right and wrote the celebrated *Historiarum Florentini populi libri sex* (1415-44); thus it is not surprising that he was also keen to supplement ancient Latin historiography from Greek sources. He produced three texts derived from Greek historians: *Commentaria primi belli Punici* (1419), an epitome of Polybius's early books; *Commentarium rerum Graecarum* (1439), taken from Xenophon's *Hellenica*, and *De bello Italico adversus Gothos gesto libri IV* (1441), based on Procopius's account of the Gothic Wars. Bruni's assessment of Procopius as a writer of history was bleak: in a letter to

Giovanni Tortelli (1442), he wrote that he had produced his own *Gothic Wars*, *non ut interpres sed ut genitor et auctor*, Procopius, he claimed, was useful only as a witness to the facts but *Cetera illius sunt spernenda* (cited by Botley, p. 34). Bruni's translations of Aristotle included the *Nicomachean Ethics* (1416) and the *Politics* (1437); he also produced a Latin version of the pseudo-Aristotelian *Economics* (1420). All of these translations "were retranslations of texts available in medieval versions" (41). Bruni castigated the medieval sources as infelicitous and incapable of doing justice to Aristotle, whom he regarded as eloquent. His own translations, whose language was classicizing, failed to impress such scholars as Alfonso, Bishop of Burgos, who, in an essay of 1430, defended the medieval translations and opined that eloquence, whose aim was persuasion, differed from philosophy, whose object was truth. Bruni's justification for his approach to translating appeared in his *De interpretatione recta* (1424-26), "the first treatise on translation produced in western Europe since antiquity" (42).

Copies of most of Bruni's works, including *De interpretatione recta*, found their way into the library of Giannozzo Manetti, Bruni's younger contemporary at Florence, whose exile from that city, first at Rome (1453-55) and then at Naples (1455/6-59), is explained and dated by Botley (64-70). Manetti translated three works by Aristotle in his final years at Naples: the *Nicomachean Ethics*, the *Eudemian Ethics*, and the *Magna Moralia*. None of these was published until 1473, and their influence on the evolution of Aristotelian scholarship was not significant. But the reasons why Manetti produced these translations are worth noting. His *Nicomachean Ethics* was evidently made in answer to Bruni's version; following Bruni, Manetti seems to have regarded the medieval translations of Aristotle as inadequate, but he also thought that Bruni was too free in his translation of the *Nicomachean Ethics*. Thus his own version was an attempt to steer a middle course between the *asperitas* of Grosseteste's thirteenth-century translation and Bruni's *nimia licentia* (cited by Botley, p. 80). Although Gregorio Tifemas, whose work Manetti probably knew at Rome, had recently translated the *Magna Moralia* (1454-55) and the *Eudemian Ethics* with which it circulated, Manetti's versions seem to have been occasioned by the interest of his patron at Naples, King Alfonso of Aragon, in moral philosophy. Manetti's translation of the New Testament was "the first Latin version made from Greek since Jerome's day" (85). It was even less known to his contemporaries than his Aristotelian translations, and only two manu-

scripts of it survive: Vatican Library Pal. lat. 45 and Vatican Library Urb. lat. 6. Manetti probably did not contemplate making this translation until his move to Rome, where he had the support of Pope Nicolas V. Botley argues that it is virtually impossible to establish whether or not Manetti's New Testament was influenced by Lorenzo Valla's contemporary *Annotations* on the text. Although Manetti had intended to translate the whole of the Bible, only his Psalter survives from his work on the Old Testament, and this he dedicated to King Alfonso; Vatican Library Pal. lat. 41, the dedication copy which was probably made under Manetti's supervision, also transmits his treatise on Biblical translations, the *Apologeticus*, a work influenced by Bruni's *De interpretatione recta*. Botley provides an edition of Manetti's Preface to his Psalter in an appendix (178-81).

In 1505, Desiderius Erasmus found a copy of Lorenzo Valla's *Annotations* on the New Testament at Park Abbey, just south of Leuven. Erasmus, who published an edition of Valla's *Annotations*, wrote in his preface to that text that Valla was a *homo grammaticus* and that *totum hoc, divinas vertere scripturas, grammatici videlicet partes sunt* (cited by Botley, p. 133). Erasmus's own criticisms of the text of the New Testament as transmitted in the Vulgate focused upon what he took to be its lack of grammatical correctness or *elegantia*, a term made fundamental by Valla in another work, his *De elegantia linguae Latinae* (1471), of which Erasmus published an epitome in 1529. The Vulgate's lack of *elegantia* obscured the meaning of passages which were clear and unambiguous in the original Greek text, thereby giving readers an imperfect sense of the meaning of Scripture. To remedy this, Erasmus edited the Greek text and made his own Latin translation from it. Between 1516 and 1535, his New Testament went through five editions, each of which contained his Greek text and Latin translation, printed alongside one another, and followed by his *Annotations* "discussing or defending both the Greek and the Latin" (115). Although the *Annotations* take the Vulgate as their point of reference, the text of the Vulgate was included only in the fourth edition of 1527, where it stood on the page in a column on the far right next to Erasmus's Latin translation in the middle column and the Greek text on the far left so that readers could compare versions *ipsis oculis*. The emphasis which Erasmus placed on the need to compare translations is also manifest in his *Annotations*, where he shows the reader a whole range of possible renderings for a given word or locution, usually choosing the clearest and the briefest. Thus, while

Erasmus's Latin translation "attempts to communicate what it is like to read the Greek New Testament," his *Annotations* "attempt to show what it is like to translate it" (131). Erasmus's sense of a plurality of versions is reminiscent of Bruni's view of competing translations.

Paul Botley's *Latin Translation in the Renaissance* is a work of positivistic scholarship in which primary and secondary sources, including manuscripts and early printed books, are examined with meticulous care; readers come away with a wealth of detailed information about how Latin translators in the fifteenth and sixteenth centuries acquired texts and regarded their Greek, medieval Latin, and contemporary sources. The book also reminds us that the Latin tradition is an unbroken continuum from Antiquity through the Middle Ages to the neo-Latin period. The editors of the Cambridge Classical Studies are to be given credit for recognizing the relevance of Botley's valuable research to their area of publication. (Jennifer Morrish, University of Kentucky)

◆ *Die Meleagris des Basinio Basini*. Einleitung, kritische Edition, Übersetzung, Kommentar. By Andreas Berger. Bochumer Altertumswissenschaftliches Colloquium, 52. Trier: Wissenschaftlicher Verlag Trier, 2002. 433 pp. €36. The *Meleagris* is the first major work of the Italian humanist Basinio Basini (1425-57). Written in Ferrara around the years 1447/8, the epic poem retells the ancient myth of the Calydonian boar-hunt, of the love-story between Meleager and the huntress Atalante, and of Meleager's cruel death caused by his mother Althaea. The 2002 edition of Andreas Berger's book (B), originally published as a Würzburg dissertation in 2000, offers the first printed critical edition of this essentially unknown piece of humanistic epic poetry.

The edition is preceded by an ample introduction (1-50). B. offers a convincing reconstruction of the complicated genesis of Basini's poem, in which he also discusses the poet's socio-cultural background and his relationships with various Italian noblemen (1-21); he then provides the reader with an overview of the structure and the topics of the *Meleagris* (22-24), and a rather short and perfunctory compilation of Basini's Greek and Latin sources and literary models—the poet was one of the first to understand and imitate the works of Greek epic poets, primarily Homer and Apollonius of Rhodes (25-27). Thereafter, judgements on the work in modern secondary literature are presented (27-28). Furthermore, B. gives an accurate survey of the five

extant manuscripts of the *Meleagris* and of the first printed edition of 1794 and illustrates their relationships within a *stemma codicum* (29–43). He demonstrates that the manuscript preserved in the Biblioteca Estense (Codex Estensis Latinus 6) is likely to be the dedicatory copy for Leonello Bruni, the noble addressee of the *Meleagris*. B's own edition of the text is mainly based upon a Vatican manuscript (Vat. Lat. 1676) which was corrected by the author's hand and thus can be regarded as the authorized edition of the text. The introductory section concludes with a bibliography containing B's main sources of primary and secondary literature (44–50).

The major part of the book consists of the accurate edition of the Latin text of the *Meleagris* with a German prose translation and a commentary (53–433). The edition of Basini's epic (58–225) is preceded by a bilingual edition of Sylvanus Germanicus' *argumenta* of the three single books which were added to the text in the Codex Laurentianus (Laur. 33,29), a copy dedicated to Pope Leo X by Sylvanus Germanicus (54–57). In his edition, B. decides not to change the fifteenth-century humanistic orthography (e.g., *lacryma*, *moestus*, *ocia*). Although the editor here departs from the convention of editing neo-Latin texts by adopting the conventions of classical Latin orthography, his decision is reasonable as the orthography of the text is witnessed by the author's corrections of Vat. Lat. 1676, and the humanistic orthography causes no serious problems for the reading and the understanding of the poem. The edition of Sylvanus' and Basini's text is furnished with three critical apparatuses containing (a) the *variae lectiones* of the manuscripts (without orthographical variants), (b) repeated verses and phrases within the *Meleagris*, and (c) parallels from Basini's other literary works which show the 'formulaic' and somehow 'Homeric' character of his poems. The exact translation, if now and then somewhat clumsy and stylistically inadequate, is a necessary and welcome aid to the understanding of Basini's obscure Latin, the sense of which sometimes even the editor (through italics in his translation) honestly admits not to have figured out.

The extended commentary (226–433) comprises nearly half of the book. A typical piece of German neo-Latin scholarship, it mainly deals with the antique epic sources of Basini's poem. It consists of two parts. The main text offers an interpretative paraphrase of the text in question. The author concentrates on the relationship between the *Meleagris* and its epic models, such as Homer, Apollonius of Rhodes, Vergil, and Ovid, seeking out traditional

motifs, structures, and 'typical scenes' adapted and reworked in Basini's poem. In the footnotes, B. deals with the verbal reminiscences between Basini's text and its epic predecessors as well as with the statements of the secondary literature (primarily the unpublished *Diplomarbeit* of B. Hofer, Vienna 1990). In this case, it would perhaps have been helpful if B. had occasionally transcended the limits of the ancient epic tradition and had additionally tried to place the *Meleagris* into the tradition of the neo-Latin mythological epic represented by poems such as *Vellus Aureum* of Maffeo Vegio (1431), a friend of Basini's who, like Basini, adopted the structure of the Ovidian version of the myth (as we learn from the edition of Gleiß/Köhler, Trier 1998, pp. 27-29). Thus, a comparison of this epic to Basini's *Meleagris* would certainly have enriched the commentary with insights into more general conceptions of the neo-Latin mythological epic.

In summary, B's book offers an accurate edition of Basini's *Meleagris* which allows the modern reader easy access to an essentially unknown text. Scholars will also profit from the numerous parallels collected in the learned commentary and use B's edition as a solid base for further analyses of this most interesting piece of humanist epic writing. (Claudia Schindler, Eberhard-Karls-Universität Tübingen)

◆ *Adages III iv 1 to IV ü 100*. By Desiderius Erasmus. Ed. by John N. Grant, trans. and annotated by Denis L. Drysdall. Collected Works of Erasmus, 35. Toronto, Buffalo, London: University of Toronto Press, 2005. xii + 592 pp. \$150. *Adages IV ü 1 to V ü 51*. By Desiderius Erasmus. Ed. by John N. Grant, trans. and annotated by John N. Grant and Betty I. Knott. Collected Works of Erasmus, 36. Toronto, Buffalo, London: University of Toronto Press, 2006. x + 667 pp. \$150. These two volumes complete the presentation of the translation and commentary to Erasmus's *Adages*, begun almost twenty-five years ago as part of the Collected Works of Erasmus (CWE). This is, then, a good time to assess the project as a whole.

As William Barker pointed out in the introduction to his book of selections (*The Adages of Erasmus* [Toronto, Buffalo, London 2001]), the publication of the *Adages* was recognized as a major event in its own day. Erasmus did not originate the genre, but he promoted himself as its inventor and in this case, the self-promotion was largely successful. As a tour de force, the *Adages* represent what one single person could accomplish by reading and digesting

almost everything from the classical past. The 1508 version, although related to the earlier *Collectanea*, gained added lustre from its printer, Aldus Manutius, in whose house Erasmus lived while he saw the new collection through the press. Erasmus continued to work on the *Adages*, producing new editions in 1515, 1517-18, 1520, 1523, 1526, 1528, 1533, and 1536, with each version adding new adages and new detail to the previously published ones. The proverb, as Erasmus explains it, is “a saying in popular use, remarkable for some shrewd and novel turn” (section 1), but its contorted exterior hides a clear, meaningful interior that needs to be opened up, not through allegory but through putting the proverb back into its original literary context in antiquity. Proverbs were ideally suited to the commonplace book, in which memorable sayings were collected under stylistic- and content-oriented rubrics, which helps explain the success of Erasmus’s *Adages* within early modern culture.

The volumes devoted to the *Adages* are therefore among the most important ones in the CWE series, but they have not come into print without difficulties. The first volume, with Margaret Mann Phillips as translator and Sir Roger Mynors as annotator, was published in 1982. Mynors was to have both translated and annotated the next three volumes. Only the second appeared in print before his death in 1989, but he had almost finished the third and fourth volumes, which appeared quickly in 1991 and 1992. Mynors had identified most of the references for the remaining adages before his death, and the authors of the last two volumes have also been able to benefit from the publication of the relevant volumes of the Amsterdam critical edition of Erasmus’s works. The fifth volume contains two of Erasmus’s most important essays on power and its abuse (“A dung-beetle hunting an eagle” and “War is a treat for those who have not tried it”), along with a series of 270 adages derived from Homer whose form and selection differ from Erasmus’s usual practice. Almost all the adages in the final volume, in turn, appeared for the first time after 1508.

The aim of these volumes, as their authors put it, “has been to provide an accurate and fluent English version of the original text, with the identification of the many sources upon which Erasmus drew” (vol. 36, p. ix). In this, they have succeeded. In the end a scholar will have to turn to the original text in the Amsterdam edition, but unlike some of Erasmus’s more recondite theological works, the material gathered together here can be appreciated and enjoyed in translation by the expanded audience that the editorial board of the CWE

has had in mind since the beginning of the project. The notes are more than adequate, identifying citations, providing references to the various editions of the *Adages*, and filling out the background to the points being discussed. At this point, the plan is to go back and do volume 30, which would actually be the first in the series devoted to the *Adages*, providing indices and prefatory matter to the collection as a whole. When this volume is added to the six now in print, the price tag for the set will be in the area of \$1,000—hefty, but almost worth it for anyone seriously interested in Erasmus and in how the classical past was filtered through the prism of early modern culture. (Craig Kallendorf, Texas A&M University)

◆ *Parrhasiana III: “Tocchi da buomini dotti” – Codici e stampati con postille di umanisti*. Atti del III seminario di studi, Roma, 27-28 settembre 2002. Ed. by Giancarlo Abbamonte, Lucia Gualdo Rosa, and Luigi Munzi. *Aion: Annali dell'Università degli Studi di Napoli “L'Orientale,”* 27 (2005). Pisa and Rome: Istituti Editoriali e Poligrafici Internazionali, 2005. 265 pp. The papers published here include all but three of those presented at the third of an irregularly occurring series focused around, but not devoted exclusively to, the work and library of Aulo Giano Parrasio, Calabrian by birth but Neapolitan by adoption, one of the greatest of the humanist commentators on the ancient poets. Unlike many scholars of his day, Parrasio established his textual criticism on the systematic, indeed obsessive, collection and study of codices owned and annotated by the founding fathers of humanism, from Petrarch to Barzizza, from Loschi to Decembrio. His library included manuscripts that once belonged to such illustrious contemporaries as Demetrius Chalcondylas, editions edited or commented on by such accomplished philologists as Calderini and Beroaldo, and theoretical treatises of Valla, Merula, Poliziano, and Pontano, whose margins bear the results of his researches in his unmistakable hand.

The first group of essays illuminate important, little-known aspects of Parrasio's biography: Maria Rosa Formentin, “Aulo Giano Parrasio alla scuola di Giovanni Mosco”; Lucia Gualdo Rosa, “Un decennio avventuroso nella biografia del Parrasio (1509-1519): alcune precisazioni e qualche interrogativo”; Fabio Vendruscolo, “Dall'ignoto Falconio all'immortal Fausto”; and Luigi Ferreri, “Genesi e trasmissione del *De rebus per epistolam quaesitis* di Aulo Giano Parrasio.” These essays take us from Parrasio's youthful study of Greek (Formentin) through the oldest redaction of *De rebus per epistolam quaesitis* (Ferreni)

to the turbulent decade which in a certain sense concludes his life of suffering (Gualdo Rosa), during which two boxes of Greek books were stolen from his young assistant, Lucio Falconio, about whom a good deal more is now known thanks to the research of Vendruscolo. The next section illuminates various aspects of Parrasio's activities as a classical philologist and insatiable collector of texts: Angelo Luceri, "*Elabora, mi Alde, elabora*": Parrasio e la *Editio Aldina* dell'*Appendix Virgiliana* (1517): un inedito *ex Iani Parrhasii testamento*"; Elia Borza, "Parrasio e Sofocle: analisi e fonti di un codice napoletano autografo"; Vito Lorusso, "Parrasio lettore di Ippocrate? Note autografe al *Presbentikòs lógos* nel manoscritto Neap. gr. II. F. 30"; Marianne Pade, "Le glosse nel cod. V. G. 14 della Biblioteca Nazionale di Napoli e il Plutarco di Pier Candido Decembrio"; Giuseppe Ramires, "Parrasio lettore dell'*Appendix Virgiliana* nell'incunabolo Neap. V. A. 36"; Mario Lauletta, "Parrasio e l'*Achilleide* di Stazio"; Antonella Prenner, "Il Claudiano del Parrasio tra il 1482 e il 1500"; and Fabio Stok, "Parrasio e l'*Appendix Probi*." The remaining three essays are not occupied directly with Parrasio but were inspired by questions that concerned him. In "Scritture di glossa di lettori eruditi: un approccio paleografico," Paolo Radiciotti offers a panoramic overview of gloss-writing from late antiquity to the modern era which extends beyond paleography alone, while Paola Casciano, in "Francesco da Brescia apologeta del Valla in uno zibaldone collociano (ms. Vat. lat. 7192, ff. 77r-79v)," describes the climate of rivalry and polemic in which the heirs of Valla lived and worked. Marc Deramaix concentrates on Gerolamo Seripando, whose library contains many books that had once belonged to Parrasio; "*Spes illae magnae*. Girolamo Seripando lecteur et juge de l'*Historia viginti saeculorum* de Gilles de Viterbe" demonstrates the importance of Seripando's notes for the history of the papacy at the time of the Council of Trent.

Like *Parrhasiana I* and *II*, this volume is nicely produced, containing helpful illustrations and indices of proper names and manuscripts. The essays it contains are indispensable for anyone working on Parrasio and will be useful as well to anyone working more generally in the field of Italian Renaissance humanism. (Craig Kallendorf, Texas A&M University)

◆ *La biblioteca del Cardinal Pietro Bembo*. By Massimo Danzi. Travaux d'Humanisme et Renaissance, 394. Geneva: Droz, 2005. 470 pp. This book is based on the unique surviving inventory of the library that Cardinal Bembo

collected and used during his stay in Rome, as prepared by the French jurist Jean Matal in 1545. The inventory, now part of Additional 565 of the University Library at Cambridge, had disappeared for centuries but was rediscovered in 1993. Danzi's goal is simple and straightforward: to illustrate the book culture of Bembo and to reconstruct the intellectual relationships that depart from his books. In that, he has succeeded admirably.

In preparing the inventory, Matal produced a document that is exceptionally rich and precise, which is important: what can be recovered about these books and the relationships they represent is directly proportional to the accuracy and detail with which the original document was produced. The heart of Danzi's book is therefore the inventory itself—or I should say rather the inventory divided into brief sections, which are accompanied by extensive commentary. When possible, Danzi identifies the manuscript or printed book, giving the location and shelf mark for its present location. This part of Danzi's project proved unusually difficult, in that unlike his father and many of his contemporaries, Bembo did not enter an 'ex libris' or other possession note into his books, forcing Danzi to examine volumes that for some reason might have been Bembo's for some sign that confirms his ownership. He also provides explanatory comments about the material, aimed at an educated reader but one who is not a specialist on the author in question, which highlight important aspects of the text, how this text connects to the works that Bembo himself wrote, at what point in his life it was important to him, and so forth. In this way the inventory and Danzi's commentary on it are drawn into a close relationship to Bembo's epistles, each of them illuminating the other. The nature of Danzi's commentary, as he himself admits, is more impressionistic than systematic, in that he comments on whatever in the inventory entry or text itself strikes him as important, but this seems to me to be preferable to trying to fit the comments to each entry into some predetermined scheme.

The inventory proper is preceded by an introduction of more than a hundred pages, which follows three basic themes. In the first section, Danzi makes connections between Bembo's book collecting and his artistic holdings, showing that for Bembo and his age, artistic-antiquarian collecting and forming a library express two sides of the same coin. The second section, briefer than the other two, provides basic information about Matal and the manuscript that contains the inventory. The third, more extensive section is

composed of an analysis of the inventory that illustrates the nature and tenor of the texts inserted into the Cinquecento debates in which they participated. Two interesting things emerge here: first, Bembo's library shows a focus on Spain and its culture that was often underappreciated in the generations after his death; and second, Bembo had an interest in Hebrew which is certainly not unique, but is unusual even for a churchman of his day. It was one thing to have followed the cabbalistic-Christian line of thinking that led to Ficino and Neoplatonism, but it was quite another to have devoted significant attention to rabbinical commentaries. As P. Kibre pointed out many years ago ("The Intellectual Interests Reflected in Libraries of the Fourteenth and Fifteenth Centuries," *Journal of the History of Ideas* 7,3 (1946): 259), "the mere possession of a work does not mean that its owner has read or assimilated its contents," but the Hebrew books in Bembo's library are noteworthy no matter what.

One of the side benefits of the discovery of the Cambridge inventory is the opportunity to separate the books that were in Bembo's library from the other books he owned, principally those acquired during his time in Padua. These other books are examined in an appendix. Danzi's book also contains several indexes that greatly facilitate its use: of printers, other owners of the books in Bembo's library, manuscripts, names, and illustrations. There is a generous selection of twenty-eight illustrations, reproduced on glossy paper to facilitate their legibility. In other words, in detail as well as in broad scope, this is an excellent book, able to take its place beside such classics as Pierre de Nolhac's *La bibliothèque de Fulvio Orsini. Contribution à l'histoire des collections d'Italie et à l'étude de la Renaissance* (Paris 1887) as an example of what we can learn about a Renaissance humanist by paying close attention to the books he owned and read. (Craig Kallendorf, Texas A&M University)

◆ *Iusti Lipsi Epistolae, Pars VIII: 1595*. Ed. by Jeanine De Landtsheer. Brussels: Koninklijke Vlaamse academie van België voor wetenschappen en schone kunsten, 2004. 660 pp. Both the most important representatives of humanism in the Low Countries, Desiderius Erasmus of Rotterdam (1469-1536) and Justus Lipsius of Overijse (1547-1606), share one particular characteristic: they maintained a large correspondence with humanists and important persons all over contemporary Europe. Another shared characteristic is that they both edited parts of their letters themselves. In the first half of the twentieth century P. S. Allen published his magnificent edition of Erasmus's

letters in what may be considered one of the first monuments of neo-Latin scholarship. Lipsius had to wait longer. Interest in Erasmus often grew from theological issues: after all, he was a central figure in the period that witnessed the rise of the Lutheran Reformation. Lipsius was primarily a scholar of antiquity, although he dominated the intellectual scene of his day in almost the same way as Erasmus. Only with the slow emergence of neo-Latin studies as an independent scholarly discipline in the second half of the twentieth century did Lipsius receive the attention he actually deserved. In 1968, A. Gerlo and H. D. L. Vervliet published an inventory of all known letters by or to Lipsius. That was the start of the modern critical edition of this vast correspondence in the series *Iusti Lipsi Epistolae*, or, in shortened form, *ILE*. The centre of this edition, supported by the Royal Academy of Sciences in Belgium (nowadays by the Flemish branch of this institution), soon moved to Lipsius's own venerable university, Leuven. Rightfully so, as Leuven always had cherished Lipsius as one of its icons (for a long period even more than Erasmus): a large statue in the Bondgenotenlaan and a prominent place for Lipsius among the statues decorating the Gothic town hall prove the significance Lipsius had for the image Leuven cultivated of its own past. Furthermore, it was at Leuven that Jozef IJsewijn developed neo-Latin studies as a scholarly field of its own, by giving it its essential instruments. It is, then, not to be wondered at that one of IJsewijn's former students, Jeanine De Landtsheer, became responsible for several volumes of *ILE*. The object of this review, vol. 8 of *ILE*, is the first one to be published in English, the earlier volumes having been issued in Dutch. If, from a national Belgian viewpoint, it is easy to understand why the language of publication first was Dutch, the change to English attests to the growing interest in Lipsius on an international level. For clearness' sake: this linguistic debate only regards the language of the introductions and notes, as the text of the letters themselves always is given—as it should be in a scholarly edition—in the original, either Latin, Flemish, or French. As Lipsius still has to gain popularity outside of the scholarly world, the moment for a full translation has not yet come.

Volume 8 of *ILE* contains the correspondence for 1595. That year was dominated by Lipsius's manoeuvre to enhance his salary in Leuven, using an invitation to come to Bologna as a sort of threat. Another topic which regularly appears in the correspondence of this year is formed by the two works Lipsius published in 1595, viz. *De militia Romana* and *Poliorvetica*. An

intriguing incident occurred at the end of June, when Lipsius went to Spa for a cure and barely escaped being kidnapped by a group of Dutch riders (*ILE VIII* 95 07 04).

The system followed in this well-edited book is as simple as it is obvious: a short introduction gives a summary of the letter's contents and discusses items of identification, date, and transmission. A short list of available sources precedes the proper edition, which is well furnished with notes. For the transmission a distinction is made between Lipsius's autographs, sometimes in various versions, manuscript copies of the original, and printed texts, sometimes also in various editions. The variety of sources, reflected in the critical apparatus, makes this a truly critical edition: sometimes this seems just an academic slogan nowadays, as everyone presents his edition as a critical one, even if it is only a diplomatic edition. A critical edition necessarily relies on various textual witnesses, as is often the case in Lipsius's letters.

As rather many letters are taken up with Lipsius's diplomatic attempts, reading a whole series of them sometimes presents a *déjà vu* effect. This specifically holds true for the letters accompanying copies of *De militia Romana* with the repeated request to defend Lipsius's interests at court. On the other hand, life often is quite repetitive, and Lipsius's concerns and worries appear the more clearly. These letters to influential persons show a marked stylistic difference with the letters Lipsius wrote to his inner circle. If in the latter he often imitates the asymmetric and sententious style of Seneca and Tacitus, his favourite authors, which makes them sometimes rather difficult to read, the letters to officials are far more classical in tone.

Apart from some minor inconsistencies in the introductions and notes, there is one point of limited relevance I would like to mention: in the entire volume the term 'Netherlands' is used to designate the present-day countries of the Netherlands and Belgium. That corresponds to usage in Dutch ('de Nederlanden,' whereas the kingdom of the Netherlands alone is called 'Nederland'), but in English the term 'Low Countries' seems to be more appropriate.

The present volume is a worthy product of the Leuven school of neo-Latin scholars. It is to be hoped that in the future the necessary means will be found to continue this project, which is of the utmost importance to a varied scholarly approach to this period, in Leuven, in the Low Countries as a whole, and even in Europe in general. It is also to be hoped that the same scholarly

level can be maintained, in this and in other related projects. (Michiel Verweij, Department of Manuscripts, Royal Library of Belgium, Brussels)

◆ *Horatius Aquisgranensis. Aachen im Spiegel des neulateinischen Dichters Johann Gerhard Joseph von Asten (1765-1831)*. By Hermann Krüssel. Noctes Neolatinae, Neo-Latin Texts and Studies, 3. Hildesheim, Zürich, and New York: Georg Olms Verlag, 2004. 847 pp. + illustrations. €128. Hermann Krüssel's (K.'s) book *Horatius Aquisgranensis* is mainly a translated and annotated edition of the Latin poems by Johann Gerhard Joseph von Asten (v.A.), 1765 to 1831, who lived in Aix-la-Chapelle as an administrative clerk and wrote occasional poetry in German and Latin. The poems, most of them commissioned (549), are displayed in chronological order of composition against the background of the vicissitudes of the history of Aix-la-Chapelle during v.A.'s lifetime. They are counted in roman numerals: 32 individual poems as no. II-XXXIII, a series of elegiac couplets written for prize-distributions at the local school as no. I, and 10 chronograms as no. XXXIV, a-k. Most of poems II-XXXIII praise high-ranking persons on special occasions; the others (I, IV, V, VIII, XV, XVII, XXV) deal with topics of either local or religious (that is, catholic) interest or both, such as the *Aachener Heiligthumsfahrt* in 1790 (V) or the *Basilica Mariana* (XV). Among the honoured dignitaries are German priests and teachers of the period when Aix-la-Chapelle was an imperial town and various French prefects during the Napoleonic era. Three poems celebrate Napoleon Bonaparte himself (XIII: 1802, XIV: 1803, XVI: 1804), and a fourth one is on the birth of his son (XXIV: 1811). The poems are written in various metres: apart from the prevailing elegiac couplets and hexameters, we also find alcaics (X, XIII, XVI, XIX, XXI, XXVII), the sapphic (XIV), and the second asclepadeic strophe (XXIII).

K.'s book has nine chapters. Chapter I (11-12) informs the reader about the circumstances under which K. has detected two autographs of poems by v.A. Chapter II (13-47) summarizes the historical background: Aix-la-Chapelle was an imperial town until the army of the French revolution conquered it in 1792, French until Napoleon's defeat at Leipzig, and Prussian from then onwards. Chapter III gives an account of v.A.'s life (48-68) and identifies possible sources for his Latin poetry (69-80) with a particular reference to the classical and neo-Latin authors that were read at the Jesuit school he attended as a boy and to poetical handbooks such as the *Theatrum lyricum* by Panthal

Eschenbrender, S.J. (Frankfurt 1768). Some remarks on local historiography follow (81-83). Chapter IV deals with the textual history of v.A.'s Latin poems, which survive in two autographs, now kept in Cologne, Historisches Archiv des Erzbistums, 'Nachlaß von Asten' (84-92) and Aix-la-Chapelle (Aachen), Öffentliche Stadtbibliothek [Br 275] (93-101). Some of the poems were also printed on the occasion they celebrate (102-110). The chapter ends with a short reference to printers in Aix-la-Chapelle (111-12). Chapter V (113-669) contains the text of the poems in chronological order, furnished with an introduction to each poem providing information on the occasion for which it has been written, a critical apparatus, a second apparatus of parallel places from ancient Latin authors, a commentary, and a metrical translation into German. In Chapter VI (670-81) some specimens of v.A.'s German poetry are given. Chapter VII (682-706), entitled "Eine Würdigung von Astens," is a (positive) assessment of v.A. as a Latin poet in general and as an imitator of Horace in particular. In this context a metrical analysis of v.A.'s poems is given. Chapter VIII presents a selection of other Latin poems written by other authors (e.g., Heinrich Brewer, Laurentinus Maria Danner, Jakob Lambert Cuvelier, Johann Maria Nikolaus DuMont, Wollradus Scholl, Emericus De Quad, Johann Peter Joseph Beissel, and Peter Conrads) in or about Aix-la-Chapelle and some inscriptions from that area (707-98). Chapter IX contains the documentary and bibliographical references as well as an appendix with further illustrations (801-47).

Whether every single Latin verse that emerges from some archive needs to be published or not, is a general methodological question in the field of neo-Latin studies which I do not have to decide here. If this question is answered affirmatively, K.'s book has the merit of bringing a hitherto-unknown neo-Latin author to light and of presenting his writings in their historical context. But this is all that can be said in its favour.

A major defect of the book lies in its pointlessness. A huge mass of material is spread out in front of the reader, but any sense of adequacy and disposition is missing. The explanations lack as much in specific observations as in original thoughts. The only idea maintained throughout the whole book is K.'s positive attitude towards v.A. as a poet which culminates in an appraisal (!) in chapter VII. It should be said at this point that no one but K. himself confers on v.A. the honorary title "Horatius" (12; 688-91). By doing so, however, K. does not show the slightest awareness that there are other neo-

Latin poets who have been called thus, either by their contemporaries or by their modern interpreters. K. generally seems to be little interested in the current state of neo-Latin studies, as he does not refer to even the most obviously relevant titles.¹ With regard to the presentation and documentation of the text, one finds the main function of the *apparatus criticus* to lie in documenting the different use of minuscules and majuscules in the two autographs.² The line-by-line commentary presents itself as an awkward mixture of basic grammatical and factual explanations on the one hand and meaningless interpretation of single figures of speech on the other.³ Nowhere in the commentary does one come across a serious argument that might lead to some conclusion of broader interest.

The most annoying of the book's shortcomings, however, is K.'s deficient command of his native language. His diction is clumsy beyond scholarly standards. The first *lapsus* appears already in the subtitle: the idiomatic phrase "im Spiegel von" is normally combined with an abstract expression, not with a person's name. As it stands the metaphorical meaning of "Spiegel" gets lost and one understands v.A. to be the owner of a real mirror. It should be "Aachen im Spiegel der Dichtung des J. G. J. von Asten." Idiomatic mistakes of this kind are not a minor problem of the book, but, in combination with grammatical faults, its most characteristic feature, making it a pain to read and understand for native speakers of German; what others will make out of it, I do not dare to imagine. In K.'s metrical translations of v.A.'s poems, violations of grammar, word order, and stresses are too frequent and too strong to be excused by the poetic register of speech, and some forced, would-be-original modernisms cannot make up for them.⁴ It cannot be denied, though, that K.'s adaptations do have a certain entertaining value when read aloud in company.

The typography can simply be called a disaster: the pages have hardly any margin. Far too many different fonds⁵ and frames⁶ are used. As a rule (not followed strictly in chapter II, however) Latin is printed in bold and German in italics,⁷ so that we read the main text and footnotes in italics. The line spacing of the main text is a lot wider than usual, which explains the number of the book's pages (847!). One wonders how a renowned publishing house can have accepted so amorphous a manuscript and printed it without checking the typographic form.

This book is a failure, perhaps not so much of its author, who probably did his best, as of those who were involved in its production and did not prevent it. It disgraces the series in which it has been published. (Ruth Monreal, Universität Tübingen)

Notes

1. To name just a few: G. B. Pighi, "Orazio nella poesia latina moderna," *Pubblicazioni dell'Università Cattolica del S. Cuore* 4.22 (1936): 131- 146; E. Schäfer, *Deutscher Horaz; Conrad Celtis—Georg Fabricius—Paul Melissus—Jacob Balde. Die Nachwirkung des Horaz in der neulateinischen Dichtung Deutschlands* (Wiesbaden 1976); *Enciclopedia oraziana*, vol. III (1998); D. K. Money, *The English Horace: Anthony Alsop and the Tradition of British Latin Verse* (Oxford 1998).

2. E.g.: "114 Aquis] B: aquis 115 Reges] B: reges 118 Imperii] B: imperii] 119 Reges] B: reges 122 Dux Isabella] B: DUX ISABELLA" (382).

3. E.g., *ad arm* XX, 3-4: "Et precor, ut melior semper lux ista recurat / et precor ut pulsus det bona plura malis": "pulsis...malis] Das Hyperbaton bildet eindrucksvoll das Entschwinden am Horizont ab, doch ist der ablativus absolutus auf die künftigen Zeiten als Vorbedingung für bessere Zeiten zu beziehen. Vorerst lässt die unruhige Situation in Europa noch keinen Frieden zu, auch nicht in Wien; in V. 8 wird der Friede als Wunsch herbeigesehnt" (460).

4. E.g., "Historiae veterum praesens in imagine tempus / Ostendo placent & recreando docent. —Da sie im Bilde die Gegenwart zeigt, gefällt die Geschichte / von den Alten, sie lehrt auf die erquickende Art" (131).

5. Two different fonds to start with on p. 3; a third is used on p. 4; a fourth on p. 23; a fifth on p. 679; a sixth on p. 762, not to mention the constant variation among bold, italics, and capitals.

6. Examples for various types of framing can be found on p. 23, p. 45, p. 564, p. 581, and p. 634.

7. K claims to apply the typographical principles of the *Monumenta Germaniae historica* (113).

◆ *Tous vos gens a latin: le latin, langue savante, langue mondaine (XIV^e–XVII^e siècles)*. Ed. by Emmanuel Bury. Travaux d'Humanisme et Renaissance, 405. Geneva: Librairie Droz, 2005. 463 pp. The papers in this volume originated in a conference held in October, 2000 at the Ecole Normale Supérieure, on the theme "Langue du savoir—langue des savoirs." The idea was to stimulate inquiry on Latin as being both the learned language par excellence, unique in its genre, and a test of new knowledge, ranging from the medieval invention of

an ontological vocabulary to the inventory of the previously inconceivable realities of the 'new' world. Notwithstanding the fact that belles lettres tends to dominate the work of neo-Latinists today, Latin retained preeminence in the diffusion of scientific ideas through the eighteenth century: Newton, for example, owned more books in Latin than in English, and he annotated his Latin books in Latin. The fact that mathematics has replaced Latin today as the scientific language par excellence might suggest that the latter is incapable of expressing the new realities perceived during the scientific revolution, but the situation is more complicated than this: Boyle, for example, received the initial inspiration for his corpuscular theory from the most Latinate philosopher of his day, Gassendi, who created the term itself in Latin.

In "Réflexions médiévales sur les langues de savoir," Pascale Bourgain provides the medieval background for the problems being considered here, highlighting the sacred stature of Latin and its special place as a stable literary language. As Anne Grondeux shows in "Le latin et les autres langues au Moyen Âge: contacts avec des locuteurs étrangers, bilinguisme, interprétation et traduction (800-1200)," knowledge of Latin complemented knowledge of one or two vernaculars during the Middle Ages, becoming a sort of 'metalanguage' that allowed analysis of the vernacular. In the case of German, as Claire Lecointre shows in "L'appropriation du latin, langue du savoir et savoir sur la langue," grammatical categories taken from Latin led to a reconceptualization in the sixteenth century of the way that the vernacular worked. The famous debate in 1435 between Flavio Biondo and Leonardo Bruni turned as well on bilingualism, in that the debate was over whether one language, classical Latin, could be used for both learned discourse and popular speech. This issues spilled over into the production of encyclopedias, as we see in "Encyclopédies en latin et encyclopédies en langue vulgaire (XIII^e-XVIII^e siècle)," where Jean-Marc Mandosio demonstrates that the vernacular was viewed as a proper medium only for information in the practical, artisanal spheres. Pierre Lardet examines the grammatical principles that underlay Latin in "Langues de savoir et savoirs de la langue: la refondation du latin dans le *De causis linguae latinae* de Jules-César Scaliger (1540)." Linacre sought a balance between usage, which Valla had championed in his *Elegantiae linguae latinae*, and systematization, the heritage of the medieval logical grammarians; Scaliger went further in attempting to anchor grammatical *ratio* in philosophical *ratio*. Martine Furno examines dictionary-makers in "De l'érudit au

pédagogue: prosopographie des auteurs de dictionnaires latins, XVI^e-XVIII^e siècles,” suggesting that around the beginning of the seventeenth century, this work passed from learned lexicographers to educators. As Monique Bouquet shows in “Le *De viris illustribus* de Lhomond: un monument de frantin,” by the eighteenth century Latin had become an artificial language; by this point the language of reference was the vernacular, with the structure of Latin being comprehensible as a series of deviations from it. In “Changement d’objectif et/ou changement de méthode dans l’apprentissage du latin au XVII^e siècle? *La Nouvelle Méthode* [...] *latine* de Port-Royal,” Bernard Colombat follows a series of changes in successive editions of an important work of Claude Lancelot, showing how closely grammatical theory was tied to pedagogical exigencies. The figure of the pedant and his use of learned language engage Jocelyn Royé in “La littérature comique et la critique du latin au XVII^e siècle,” closing out the first group of papers, which were devoted to knowledge about language and the role of Latin in relation to that knowledge.

Another group of papers focuses more on usage and transformation. As the title of his paper suggests, Michel Lemoine considers neologisms in Calcidius’s commentary to the *Timaeus* in “Les néologismes dans le commentaire de Calcidius sur le *Timée*,” while Joëlle Ducos traces the impact of the rediscovery of Aristotle’s treatise on meteorology on new scientific concepts and the words to express them in “Passions de l’air, impressions ou météores: l’élaboration médiévale d’un lexique scientifique de la météorologie.” Jacques Paviot turns his attention to the language of naval construction in “Le latin comme langue technique: l’exemple des termes concernant la navire,” while Marie-Joëlle Louison-Lassablière shows how Latin came to the aid of Italian to develop a technical language for dance in “Antonius Arena ou le latin macaronique au service du savoir chorégraphique.” In “Le latin, langue de la philosophie dans les traités d’amour du XVI^e siècle en Italie. Les enjeux du *De Pulchro et Amore* d’Agostino Nifo,” Laurence Boulègue demonstrates that when Nifo chose Latin instead of Italian to deal with love, the frame of reference shifted from Petrarch to Aristotle, especially the *Nicomachean Ethics*, providing a corporal dimension that is absent from Neoplatonic treatments of the subject. Finally, as we see in “Langue ancienne et nouveau Monde,” thanks to Geneviève Demerson, the ‘discovery’ of the ‘new’ world forced Latin to adapt itself to things unimagined in antiquity—an adaptation that was carried out quite successfully.

The final group of papers examines individual neo-Latin writers. Alexandre Vanautgaerden begins by studying the Latin letters of Erasmus's printer, Froben, in "L'oeuvre latin' de Jean Froben, imprimeur d'Erasme," while Jean-François Cottier focuses on Erasmus's *Paraphrases* as a project of vulgarization in "Les Paraphrases sur les Evangiles d'Erasme: le latin, instrument de vulgarisation des écritures?" In "Juan Ginés de Sepúlveda (1490-1573), traducteur du grec et historiographe en langue latine: sur le choix de l'écriture en langue latine en Espagne vers 1540," Dominique de Courcelles shows that for Sepúlveda, imitation of the Latin historians is the appropriate way to celebrate the Spanish monarchy on a Europe-wide stage. In "La Dissection des parties du corps humain et son double: les anatomies latine et française de Charles Estienne (Paris, 1545-1546)," Hélène Cazes suggests that for Charles Estienne, Latin and French complement one another, with two versions of the same treatise being used to bring together the science involved and the terms with which it is described. Etienne Wolff in turn explores the complexity with which an author can choose Latin to maximize his potential audience, yet present himself as an eclectic anti-Ciceronian opposed to neologisms in "Jérôme Cardan (1501-1576) et le latin." There are three papers devoted to the seventeenth century: that of Ludvine Goupillaud, "*Demonstrationem mirabilem sane detexi*: mathématiques et merveille dans l'oeuvre de Pierre de Fermat," which explores the Latinity of an important mathematician; that of Jacob Schmutz, "Le latin est-il philosophiquement malade? Le projet de réforme du *Leptotatos* de Juan Caramuel Lobkowitz (1681)," focused on a project of Latin grammar reform; and that of Yasmin Haskell, "Bad taste in baroque Latin? Father Strozzi's Poem on Chocolate," which presents and analyzes an interesting poem on chocolate. Alain Michel provides a final synthesis in "Le latin, les mots et les choses: Virgile, Eckhart, Edmond Jabès," suggesting that it is Latin that unifies the various strands of western culture, from philosophy to science and poetry.

The papers in this volume attest to the vitality of Latin, from the Middle Ages to the modern period, as an object of study, as a basis for linguistic theory, and as a pedagogical tool, offering a common language to discuss new ideas in both belles lettres and the sciences. There is much here to interest any reader of this journal. (Craig Kallendorf, Texas A&M University)

◆ *Friendship and Poetry: Studies in Danish Neo-Latin Literature*. By Minna Skafte Jensen; ed. by Marianne Pade, Karen Skovgaard-Petersen, and Peter Zeeberg. University of Copenhagen: Museum Tusculanum Press, 2004. 273 pp. \$50. This book contains thirteen studies in Danish Neo-Latin literature, written by Minna Skafte Jensen. The articles, all previously published, have been collected here under the appealing title "Friendship and Poetry." About half of them were originally written in Danish and have been translated into English for the purpose of this volume. In three cases, articles were published originally in "international languages" other than English (German, Italian), and these have not been translated. The subtitle is "Studies in Danish Neo-Latin Literature"; it might as well have been "Poetry," as far as the content of the book is concerned, but one understands why it was necessary to avoid using the word "poetry" twice in the title.

To neo-Latinists, Skafte Jensen is best known as the editor of the important survey *A History of Nordic Neo-Latin Literature* (Odense 1995); she has been, and still is, a leading and influential neo-Latin scholar in Scandinavia and has just been elected president of the International Association for Neo-Latin Studies. Let us leave aside here the other main field of scholarship that is cultivated by the emerita professor of classical philology in Odense, Denmark: Homer and the Homeric question.

The leading thread of the book is readings of poems—in particular, Danish Neo-Latin poems, written in the sixteenth and seventeenth centuries. The author has her own way of pointing out the key aspects of each poem; it seems simple, which of course it is not, since it presupposes—among other things—intimate knowledge of ancient poetry as well as of the contemporary Danish society and history. These skills are used, for example, to point out the model that has been imitated and to reveal play on mythology and etymology. Skafte Jensen also has an open eye for metre, disposition, and poetical language; an example of the latter is found in the article on the epitaph of the nobleman Jørgen Rosenkrantz: "And the anaphora in line 7 of *ipse* for the Saviour and *ipsum* for the resurrected I suggests a meeting of two parties that are to a certain degree equal: as Christ is both man and God, *Hominemque Deumque*, the deceased will be able to see him with his human but no longer mortal eyes" (103). Another example is the treatment of Hans Sadolin's use of the linguistic parallel between the names of Catullus and his own critic Pigellus (72).

Skaftte Jensen has picked out poems that are particularly interesting and of high quality. One does not find in her book analyses of, e.g., students' poems on the occasion of their professor's birthday, and the poems analysed do not at all reflect the bulk of neo-Latin poems. Apparently, the reason is not that Skaftte Jensen is uninterested in the sociological aspects of Latin poetry-writing in the period—on the contrary: among the aspects treated in the volume are the connections to career and friendship (cf. the title of the book)—but that she prefers to read and present readings of poetry that is at least of middling quality, if not excellent. The intellectual challenge for the scholar working with great poetry is unique in each case and there is no general recipe, but I think Skaftte Jensen reveals part of her method when she writes on p. 24: "A cursory glance down the poem reveals its focus on form...." It is a pleasure to read the results.

Even if readings of individual poems are never completely absent, Skaftte Jensen also presents surveys, as, for example, in the article entitled "Latin Bucolic Poetry in Sixteenth-Century Denmark," first published in the *Acta Conventus Neo-Latini Guelpherbytani*, ed. S. P. Revard, F. Rädle, and M. A. Di Cesare (Binghamton, 1988), where she is able to present a survey that is amusing and rich on perspectives at the same time about a genre that was fairly short-lived in Denmark. This was a pioneering work: "Neo-Latin pastoral in Denmark has not, to my knowledge, been described in international handbooks, except for a few pages in Grant 1965" (note on p. 27). But the reader wants references to works that have appeared *after* Skaftte Jensen's article, if there are any. And if not, this information might have been given, too. One may ask: Have the footnotes been revised for the present volume, and to what degree? Another example is found in note 2 on p. 18, where the reference has the form of a recommendation to the reader: "On Sadolin's youthful poetry, see Friis-Jensen and Skaftte Jensen 1984, 394-96." Since the work in question is written in Danish, the reference might have been given in a form that appreciated the fact that this work will be unavailable to most readers. While we are treating the availability of the book to international readers, one thinks that a couple of matters concerning Danish history would have deserved explanatory notes, as, for example, when one reads about the reopening of the university of Copenhagen (28).

One may question the practice of translating small quoted passages into English when the whole poem has been translated. One example is “*fateor furoris* (I confess, wrath),” which is quoted on p. 24 as an example of alliteration. The two Latin words have no syntactical connection, the context being “*Est tibi iusti fateor furoris/Caussa*” (“I must admit that Thou hast cause for just wrath”). In this case, the translation of *fateor* has also been altered. Among the very few misprints that I have found is the erroneous spelling of Walter Ludwig’s name in a note on p. 45.

But these are mere details, and there is no doubt that the book can be recommended for everyone interested in neo-Latin poetry—students and scholars alike. The editors, Marianne Pade, Karen Skovgaard-Petersen, and Peter Zeeberg, are all former students of the author. Had they lived in the sixteenth or the seventeenth century, they would surely have chosen neo-Latin poetry as their form. As it is, the result of their efforts as editors is a beautiful, modern way of thanking a beloved teacher and of expressing their friendship. (Vibeke Roggen, University of Oslo)

◆ *Companion to the History of the Neo-Latin Studies in Hungary*. Ed. by István Bartók. Budapest: Universitas Publishing House, 2005. 138 pp. *Camoenae Hungaricae*. Ed. by Gabriel Kecskeméti. Vol. 1, 2004, 146 pp.; Vol. 2, 2005, 155 pp.; Vol. 3, 2006, 180 pp. Budapest: Institute for Literary Studies of the Hungarian Academy of Sciences. As many readers of *Neo-Latin News* know, the most recent congress of the International Association for Neo-Latin Studies took place in Budapest this past summer. For those of us who attended the congress, there are many good memories—I think this meeting will stick in my mind as the one at which we never stopped eating—but there was food for the mind as well as the body. The organizers took care to provide tangible evidence throughout the meeting of the breadth and strength of neo-Latin studies in Hungary. The volumes under review here were distributed gratis to the participants at the congress, but are also available through the publishers listed above.

Worth its proverbial weight in gold is the *Companion to the History of Neo-Latin Studies in Hungary*. The book does exactly what its title suggests, providing an orientation to the historical development of Neo-Latin studies in Hungary. Each section gets out the facts, as it were, but does so within an interpretive framework that helps a non-Hungarian reader understand why the names

and works she is being introduced to matter. Barnabás Guitman, for example, titles his treatment of the fifteenth and sixteenth centuries “Res Publica Christiana—Res Publica Litteraria,” discussing first the beginnings of humanism in Hungary, then the accomplishments of neo-Latin philology in the sixteenth century. In “Latin Texts in the Service of Churches and Schools,” István Bartók explores the way in which educational and religious needs drove the production of neo-Latin literature in the seventeenth century, through the publication of original Latin texts, the insertion of Latin sources into comprehensive works, and the writing of translations, revisions, and so forth. Éva Knapp and Gábor Tüskés see the eighteenth century as providing “Forerunners of Neo-Latin Philology and National History of Literature,” discussing in turn textual publication, genres, and translations. László Takács then uses the figure of the handmaiden to structure his discussion of the nineteenth century under the title “Ex ancilla domina”: philology began this period as the handmaiden of history and ended it as mistress of the humanities. The first half of the twentieth century, as Farkas Gábor Kiss explains, was devoted to the “Separation of Classical and Neo-Latin Philology,” with József Huszti being in many ways a pivotal figure. The final period is surveyed by László Havas in “From Separate Local Workshops to Unified National Framework—Becoming Part of International Institutions,” with a systematic survey of universities, institutes, libraries, and archives; of periodicals; of studies on Hungarian neo-Latin literature outside Hungary; and of writings in Latin in the twentieth century. The importance of the second part of the book, in turn, is somewhat belied by its title: “Little Encyclopedia of Neo-Latin Philologists.” This section may contain only thirty pages, but it is an important thirty pages whose information is not easily obtainable elsewhere in any of the western languages. The indices of personal and place names facilitate the use of the book, which closes with a two-page glossary that gives place-name equivalents in the various central European languages. This is more useful than one might think: while at the congress, I purchased an eighteenth-century edition of Virgil whose place of publication was listed, in Latin, of course, as “Tymaviae.” The city was in Hungary at that point, where it was called “Nagyszombat”; it is now in Slovakia, where it is called “Tnava.” A kind gentleman from Tnava who happened to be at the congress explained all this to me, but in the absence of such resources, the glossary can save one hours of work.

As László Szörényi, chairman of the editorial board, explains in the introduction to the first issue, *Camoenae Hungaricae* was planned from the outset with an eye on the 2006 IANLS congress, as a forum to present Hungarian neo-Latin philology. Vol. 1, 2004, offers the following articles: László Havas, "La naissance de la littérature hongroise en latin (Entre la civilisation byzantine et la culture latine occidentale)"; Ágnes Rítóók-Szalay, "Das gemeinsame Europa der Humanisten"; László Szörényi, "*Omnia Calliope consentu temperet und Panegirico e poema in Giano Pannonio*"; Péter Kulcsár, "I manoscritti di Antonio Bonfini"; István Bartók, "*Grammatica Hungarolatina—Grammatica Latino-germanica. János Sylvester und Marcus Crodelius*"; Gábor Kecskeméti, "*Genus iudiciale* in the Practice and Theory of Hungarian Literature in the 16th and 17th Century"; Piroska Balogh, "*Horatius noster. Der Horaz-Vortrag von Ludwig von Schedius aus 1794-1795.*" Vol. 2, 2005 contains: Zsuzsanna Kiséry, "*Qui amant ipsi sibi somnia fingunt* (Virg. *Ecl.* VIII, 108) – Francesco, l'inaffidabile narratore del *Secretum*"; Klára Pajorin, "La cultura di János Vitéz"; Olga Perić, "*Res privatae* dans la correspondance de Iohannes Vitéz de Sredna et Janus Pannonius"; László Török, "Janus (poeta) festivus"; László Jankovits, "Il carattere virgiliano dei panegirici di Giano Pannonio"; Darko Novaković, "Le traduzioni dal greco di Janus Pannonius: la filologia al servizio della politica"; Concetta Bianca, "Come avvalersi dei nemici: Giano Pannonio e Plutarco"; István Dávid Lázár, "La traduzione latina dedicata a Mattia Corvino del *Trattato* del Filarete"; Gilbert Tournoy, "Il primo viaggio intorno al mondo di Magellano nella relazione di Massimiliano Transilvano"; Gábor Kecskeméti, "Hungarian Connections of Nicodemus Frischlin"; Elisabeth Klecker, "Maria Theresia und Aeneas: Vergilrezeption zur Bewältigung der weiblichen Erbfolge"; and László Havas, "Ricerche sulla letteratura mediolatina e neolatina in Ungheria nella seconda metà del secolo XX e alle soglie del nuovo millennio: Dai centri di ricerche ai programmi nazionali e alle collaborazioni in progetti internazionali." In Vol. 3, 2006, we find the following articles: István Dávid Lázár, "La «docta ignorantia» del Petrarca"; Klára Pajorin, "Antiturcica negli anni quaranta del '400: Le epistole di Francesco Filelfo, di Poggio Bracciolini e di János Vitéz"; Enikő Békés, "La metafora «medicus - Medici» nel *De doctrina promiscua* di Galeotto Marzio"; István Bartók, "Grammatica est ...: The Significance and Sources of János Sylvester's Definition"; Pál Ács, "Andreas Dudith's Turkish Brother-in-Law"; Gábor Kecskeméti, "A Hardly-known 16th-century Humanist: Paulus Rosa of Körmöcbánya"; István Bitskey, "Historie und Politik

(Gedichtband von Leonhardus Uncius über die ungarische Geschichte)”; Emil Hargittay, “Péter Pázmány: *De ecclesiastica libertate circa causam Veneti interdicti* (1606)”; Sándor Bene, “*Acta pacis*—Peace with the Muslims (Luigi Ferdinando Marsili’s Plan for the Publication of the Documents of the Karlowitz Peace Treaty)”; László Havas, “La tradizione testuale degli *Ammonimenti* di Santo Stefano di Ungheria e il *Tractatus de potestate* del principe Ferenc Rákóczi II”; László Szörényi, “Dugonics’ *Argonautica*”; and Réka Lengyel, “La fortuna ungherese del *Libro di Fortuna* del Petrarca (Le edizione ungherese del *De remediis utriusque fortunae* nel secolo 18).” Book reviews, and announcements of conferences and research projects, fill out each volume.

The journal and the *Companion* do their job well, attesting to the vigor of neo-Latin studies in Hungary. Given that Latin was the official language for government work in Hungary until 1844, this is not surprising, but it is good to be reminded in such tangible ways as these. (Craig Kallendorf, Texas A&M University)

◆ *Silva: Estudios de humanismo y tradición clásica*. Ed. by Jesús M.^a Nieto Ibáñez and Juan Francisco Domínguez Domínguez. Vol. 4, 2005. León: Universidad de León, 2005. 421 pp. This, the fourth volume of the new Spanish annual devoted to neo-Latin studies, contains nine articles. In “Mercator and the *Theatrum Mundi*: The Map as Cosmographic Text and the Humanistic Community in the 16th Century,” Lauren Beck focuses on Gerard Mercator as a focal point for sixteenth-century humanistic activity in the areas of map-making and cosmography. Mercator’s scholarly world stretched from Spain to England, with traces of these relationships to be found both in his own maps and writings but also in the work of the cartographers he influenced. In “Notas críticas a la edición del *Itinerarium ad regiones sub aequinoctiali plaga constitutas Alexandri Geraldini*,” the goals of Carmen González Vázquez are more modest: to offer brief commentary on fifteen passages of a work that merits a new critical edition, to accompany the Spanish translation which has been prepared by the author of this article and is currently in press. Raúl Manchón Gómez, in “*Telemachi, Ulyssis filii, peregrinationes*: una desconocida versión poética neolatina del Telémaco de Fénelon en la España del siglo XVIII,” offers an introduction to a neo-Latin translation of Fénelon’s *Télémaque*, published in Madrid at the end of the eighteenth century, and places this almost-unknown version into a broader discussion of Latin translations of Fénelon’s bestseller,

which reminds us that translation regularly went from the vernacular into Latin in the early modern period as well as the other way around. Next, in "Una versión poco conocida del tema de Filomela en la literatura española del siglo XVII: la *Filomela* de Antonio López de Vega (1620)," Antonio María Martín Rodríguez studies the only post-classical Spanish treatment of the Procne and Philomela myth that has not received a modern critical study. Martín Rodríguez provides an edition of the text, then an analysis that reveals López de Vega to be a perfectly competent poet, fully capable of interweaving his source material from Ovid and Hyginus with passages of his own invention. The author of "«Aquí fue Troia nobles cavalleros»: Ecos de la tradición clásica y otros intertextos en la *Historia de la Nueva Mexico* de Gaspar Pérez de Villagrà," is Martín Rodríguez's brother Manuel, who has established a notable reputation as a specialist in U.S. Chicano literature. Here Manuel M. Martín Rodríguez turns his attention to a little-known work of Mexican literature, examining it through the filter of modern literary theory, so that contemporary work on representation and discourse analysis, for example, sheds interesting light on a text that turns out to be a fascinating blend of notarial documentation, pre-Hispanic elements, and classical references. In "*Tristia rerum*. El poeta neolatino Hernán Ruiz de Villegas y su testamento," Valentín Moreno Gallego offers a brief look at the life and works of this neo-Latin poet, concluding with the publication for the first time of Ruiz de Villegas's will. Aurelio Pérez Jiménez's "Plutarco en Alciato, I" studies the relationship between the emblems of Alciato in the 1534 edition and the works of Plutarch, especially the *Moralia* and *Vitae*, with an eye on the *Commentaries* on Alciato's *Emblems* by Minoes and El Brocense as well as Juan de Valencia's *Scholia*. In "Góngora: presencia y ocultación de los clásicos," Ignacio Rodríguez Alfageme examines the classical motifs and mythological allusions in selected works of Góngora from the perspectives of genre and academic background. Finally, Lara Vilà's "Batallas más que pictóricas. Écfrasis e imperialismo en *El Monserrate* de Cristóbal de Virués" studies the relationship between Virués's poem and the western epic tradition, especially Virgil's *Aeneid*. In this unusually interesting article, Vilà begins from the premise that Renaissance epic poets took from Virgil the idea that the genre serves a symbolic image of political power that emphasizes its universal, hereditary, and eternal nature. This image is bound closely to the *ecphrasis*, with Spanish depictions of the Battle of Lepanto, for example, rewriting Virgil's description of Aeneas's

shield and the Battle of Actium. The volume closes with almost seventy double-columned pages of reviews, followed by a detailed *index nominum*.

The articles in this volume exemplify the best in Spanish philological scholarship, giving evidence of why *Silva* has established itself rapidly as one of the leading outlets for current scholarship in neo-Latin studies. (Craig Kallendorf, Texas A&M University)

◆ *'Et scholae et vitae'*. Acta selecta van twee colloquia van Orbis Neolatinus (Leuven, 1998-2002). Ed. by Dirk Sacré and Marcus de Schepper. Amersfoort: Florivallis, 2004. The use of neo-Latin texts in secondary education is by no means a common practice. As neo-Latin texts do not always follow very closely the standard rules of classical Latin syntax, draw much of their vocabulary from all registers and periods of Latinity, and very often aim at coining quite an individual and surprising style, they are often considered to be of no great value for teaching. Moreover, one seems to be under the impression that pupils do not take great interest in their strong religious slant or the very specialised subject.

When the Belgian neo-Latin society *Orbis Neolatinus* organised a first *Colloquium Didacticum* in Leuven (Belgium) in 1998, it is very likely that the organising committee intended to counter just these sorts of prejudicial considerations of neo-Latin. In 2002 a second colloquium took place, and finally in 2004 some of the lectures which were presented at the first gathering and all of the ones from the second were published under the title *'Et scholae et vitae'*. The book is also provided with an index and a few illustrations. The title, which playfully reminds the reader of the Senecan *non scholae, sed vitae discimus* (Sen., *Epist. ad Lucil.* 106.12, stated the other way around, but with disapproval) clearly emphasises the element *schola*, and not only as a witty pun. Already at the beginning it becomes very clear that the book aims to stress the great use and value of neo-Latin texts for secondary classes. Indeed, all Latin passages have a smooth (Dutch) translation and do not pose any great problems as far as grammar or vocabulary are concerned. Moreover, every one of them offers an enticing and most of all useful chapter from the rich treasury of neo-Latin literature.

As it is, Petrarca's animated story of his ascent of Mont Ventoux (11-22) or De Thou's witty epigrams on the noisy church bells of Paris (115-34) are topical subjects for Latin classes. Contributions such as the one about Gemma

Frisius's cartographical experiments (89-96) or Ferdinand Verbiest's mechanics (185-94) are fine opportunities to set up an interdisciplinary project in a school. And, for those students who want to challenge their skills or take a peek at what Latin studies at the university level might look like, the book offers a few heftier papers (such as the one about a rediscovered letter of Philip Rubens or about a *scholion* of Kant's which counters Leibniz's thinking). Only a few times, at least in my opinion, does a contributor overestimate the pupils' abilities—e.g., when one author offers a specially reviewed fragment for thirteen-year-olds from Morus' *Utopia* (74) which has sentences like *Margaritas legunt in litoribus et in rupibus quibusdam adamantes: neque tamen quaerunt, sed oblato casu perpoliunt* (cf. Morus: *Margaritas praeterea legunt in litoribus, quin in rupibus quibusdam adamantes ac pyropos quoque; neque tamen quaerunt, sed oblato casu, perpoliunt.*) Never mind the grammar and vocabulary aid the author offers, this is much too difficult for the target audience.

Generally speaking, the book was safeguarded from typing errors. However, as certain mistakes threaten good comprehension, I should mention the following: "inwonertaal" (25, lege: "inwonersaantal"), *quanti momenti* (35, lege: *quanti momenti*), *esse profectio* (35, lege: *esset profectio*), *pontifex* (42, lege: *pontifex*), *proemium* (46, lege: *proemium*), *Archivium* (62, lege: *Archivium*), and *Bargas* (93, lege: *Bergas*).

However, all in all *Et scholae et vitae* is a fine book and a very good opportunity for teachers and pupils alike to broaden their horizons. For that matter, the contributions are never too long, so that a small *excursus* such as one from this book will never threaten a teacher's organisation of the curriculum. On the contrary, everyone welcomes a change once in a while, and this book is undoubtedly just what is needed to do this. (Tom Deneire, Catholic University of Leuven)